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*George Wharton Edwards*



*Drawn by George Wharton Edwards.*

**"A DUTCH PEASANT GIRL."**

# The Quarterly Illustrator

Vol. I. January, February and March, 1893 No. 1

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## THE ILLUSTRATIONS OF THE QUARTER.

BY HENRY MARTYN.

PEACE has her victories no less renowned than war, and of the means by which peace wins her victories by far the most potent in these modern times is the press. It is in the United States that this great growth has reached its fullest development. American newspapers, acting on and being reacted upon by the national development, have reached an astonishing excellence as news sheets pure and simple, far outstripping the papers of all other countries in this respect. With the demand for newspapers has grown, though in a less degree, the taste for reading magazines, in which, as it were, are sifted by week and month the more salient



Drawn by W. P. Snyder.

From *Harper's Weekly*. Copyright, 1892, Harper & Bros.

"OLD WIMSEY'S GIRL."

interests of the community. Lastly, as time passes and the relative importance of events and their interdependence become better appreciated, the final boiling down is done in books, technical and historical, and so in no small measure is our experience handed on to posterity.

Side by side with the wonderful inventiveness that has created the printing-presses of to-day has gone a similar ingenuity devising the means to fix and similarly multiply the artist's thoughts, until artist and writer stand on almost an equal footing as regards their reaching and influencing the public.

Like everything else under the sun, this has been a growth, although a very rapid one, and as with many another necessary of our daily life, the invention that made it possible was never dreamed of in connection with it. The men of Paris who scoffed at Daguerre's sun pictures were the descendants of the men who called Galvani the frog's dancing master—and whose ancestors are they?

Before photography was called in to aid the engraver, illustration was difficult for the artist, and very unsatisfactory when accomplished. Every one is familiar



*Drawn by Kate H. Greator ex. From The Cosmopolitan.*

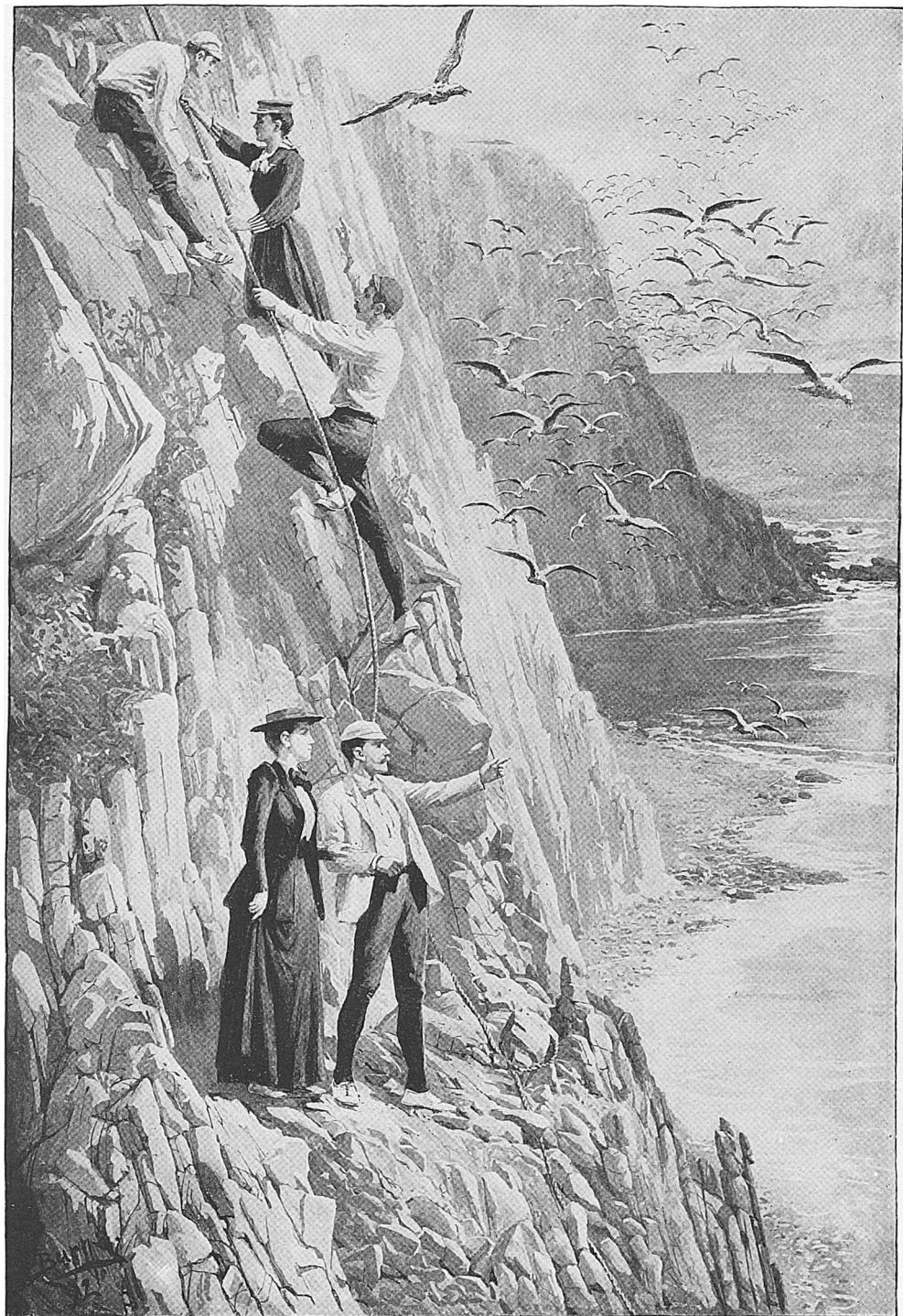
**"A GROUP OF MODELS."**



*Drawn by George Varian.*

*From The Illustrated American.*

**"THE DEAD POET LAUREATE—LORD TENNYSON."**



Drawn by M. J. Burns.

From *Harper's Weekly*. Copyright, 1892, *Harper & Bros.*

"THE CLIFFS AT GRAND MANAN, NEW BRUNSWICK."

with the funny-looking effects of light and shade and form old wood-cuts offer as aids to the text. And no wonder. The artist must first draw his picture on the block of wood in which it was to be cut. Then the graver turned himself loose on it. Where the artist had put in trees, the engraver cut in certain shaped lines, that he had been taught to use to represent trees. Where the artist had delineated a man, the engraver made certain other shaped lines, designed to give the best relief and color to, and always used by him to represent, a man. And so on through the restricted number of objects of common interest likely to be set down for illustrative purposes in those unhappy days.



Drawn by Tappan Adney.

From *Our Animal Friends*.

"THE CATBIRD."



Drawn by A. Gunn.

From *Truth*.

"BEHIND THE SCENES."

But some genius put a sensitive photographing film on a piece of boxwood, and photographed a drawing thereon. From that moment the relation between artist and engraver began to change; until, from the artist being compelled to turn his pencil to suit the block, and having to trust to the engraver to leave out slips and not put in more than he ought, and being generally at the engraver's mercy, since his drawing was destroyed as the block was cut, the engraver now has to reproduce the drawing exactly as to line and con-

tour, and depends for his reputation on the fidelity with which he can reproduce the feeling and style of the artist.

It was not long, however, before the hope grew up of being able to handle a picture by a purely mechanical process of combined photography and etching, thus interposing no personality between an artist and the public, and materially reducing the cost of reproduction. The realization of this hope in the half-tone or process plate is of very recent date.

The effect of these changes in reproducing drawings for printing purposes has been great in many ways. The faithfulness with which a drawing can be rendered on a block, and printed and disseminated nowadays, has attracted artists to the work of illustration in a way hitherto unheard of. The immense gain as an enrichment to reading matter has made itself felt throughout



Painting by Percy Moran.

From Demorest's Monthly.

"A WINTER SUN."



Drawing by Hugh M. Eaton.

From The New York Ledger.

"ONLY A GIRL'S HEART."



Drawn by W. B. Davis.

From *The New York Ledger*.

"THE FINDING OF LANCELOT."

Christendom in a corresponding increase in what is termed the reading public. In just so much has education been spread abroad and the public taste and the common weal been advanced.

So universal and so easily procured are cuts that scarcely a daily newspaper is without its staff of artists and plant for photographing and etching the drawings. And thus slowly, but surely, from the crude and often ill-drawn and ill-conceived illustrations of local newspapers to the sumptuous magazine, is creeping into the national life an artistic phase which will be invaluable as a factor in national progress.

The credit for most of the first part of this advance in artistic achievement is due to

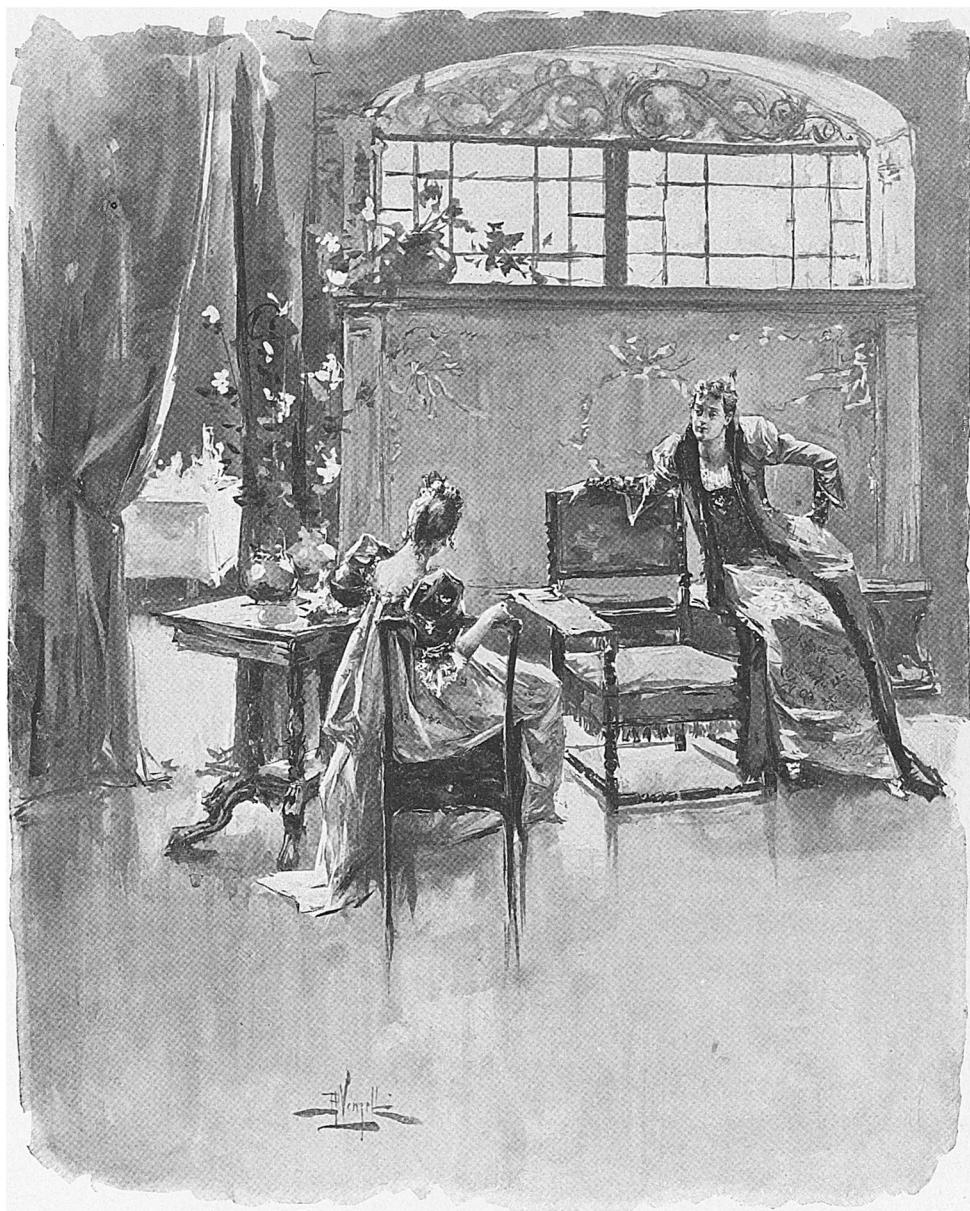


Drawn by Francis Day.

From *Harper's Bazar*. Copyright, 1892, Harper & Bros.

"PURITAN PUMPKIN PIE."

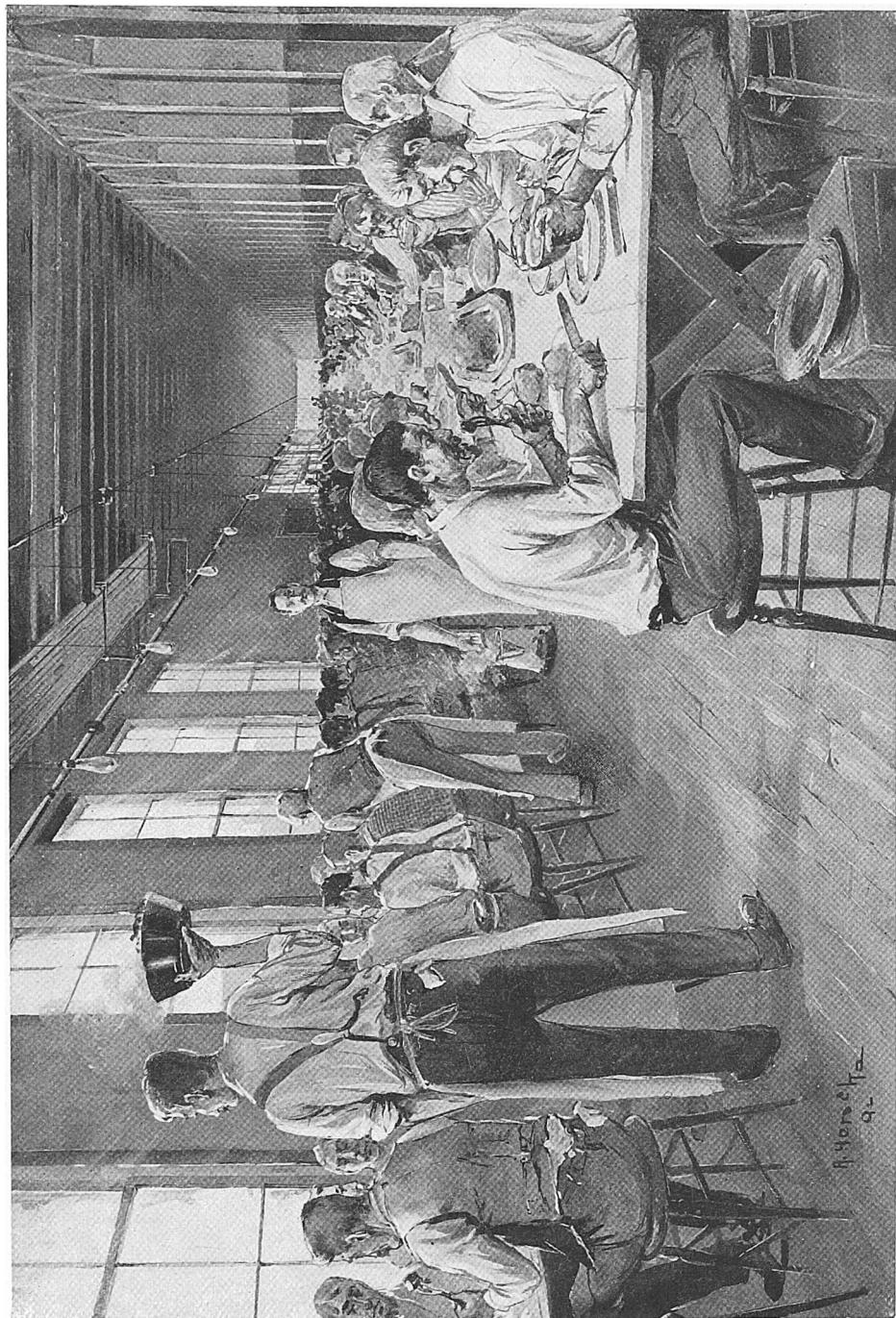
the spirit of enterprise manifested by those in authority on the two magazines most closely associated with a national reputation—The Century and Harper's. The work done by these in guiding and helping wood-engraving to its present perfection is an achievement of which the whole country is proud, and for which it owes a debt of gratitude it can never repay, as by their masterly endeavor it is able to claim a pre-eminence in illustrated periodicals over the whole world beside, and is influencing through these the literature of the age in a way impossible otherwise.



Drawn by A. B. Wenzell.

"A MORNING CONVERSATION."

From *Life*.



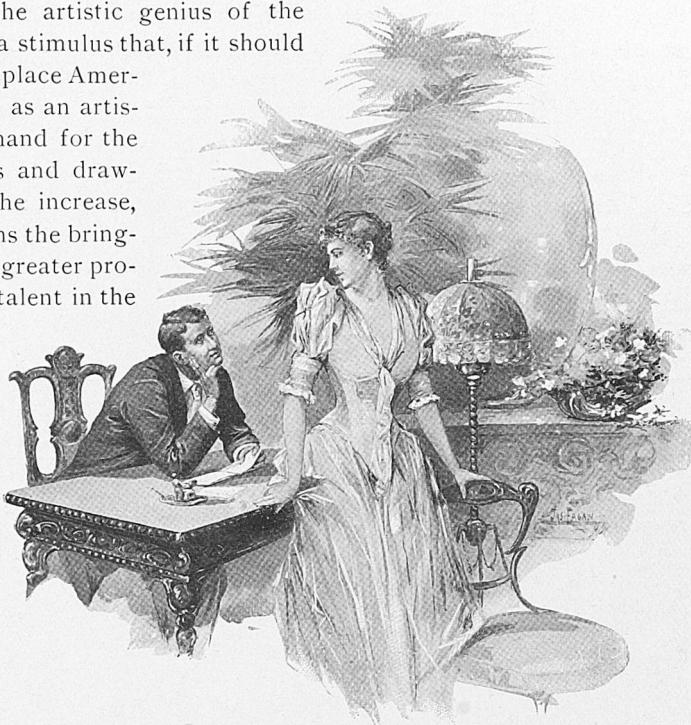
Drawn by A. Hencke, after a sketch by T. Dart Walker.

From Harper's Weekly. Copyright, 1892. Harper & Bros.

"THE WORKMEN'S NOONDAY MEAL AT THE COLUMBIAN FAIR GROUNDS."

Not only this, but the artistic genius of the country has received a stimulus that, if it should be kept up, will surely place America in the front rank as an artistic nation, as the demand for the best possible pictures and drawings is steadily on the increase, which, of course, means the bringing out in greater and greater proportion of the latent talent in the country as the field becomes larger and the living becomes easier to obtain, and the chance of attaining fame and wealth greater.

It is to this side of periodical literature that THE QUARTERLY ILLUSTRATOR will devote itself. The number of periodicals that embellish their pages with



*Drawn by James Fagan.*

*From Truth.*

*"IN HER ALBUM."*

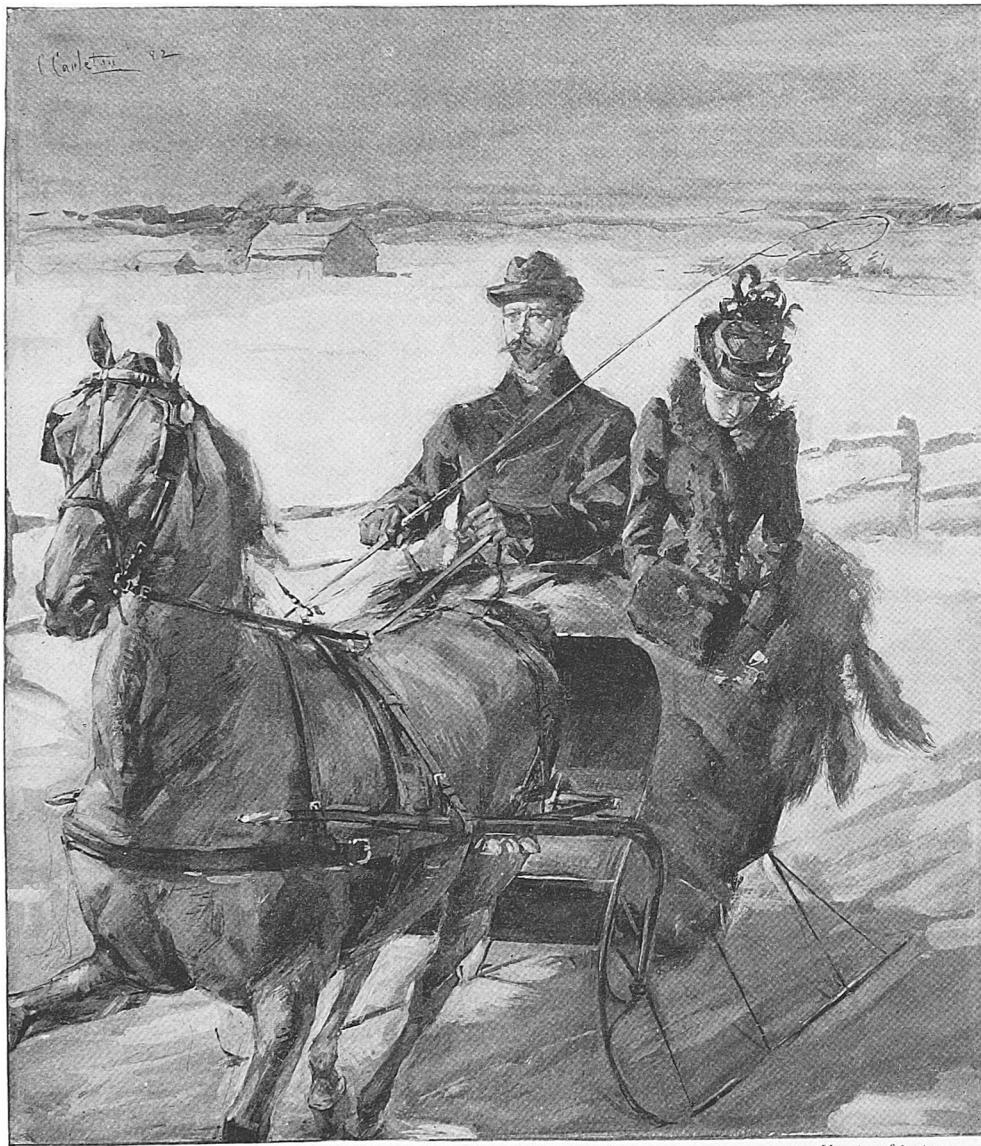


*Painting by Alphonse de Neuville.*

*From Munsey's Magazine.*

*"THE ATTACK ON A BARRICADED HOUSE."*

illustrations is already very large, and is ever growing. The artists whose labors they employ are very numerous, far too many for any one not immediately in touch with the demand for drawings, to have any idea of. The work of these men and women, in a great measure, makes up the artistic effort of the country. And hence it is essential to any one interested in that important phase of progress to keep track of what is going on. Who are the men most in demand? What new artists are coming to the front? What effect are the recognized leaders having on the work of their contemporaries? All these queries are of great interest. And to all of these **THE QUARTERLY ILLUSTRATOR** proposes to enable its readers to give answer.



Drawn by C. Carleton.

From *Harper's Bazaar*. Copyright, 1892, Harper & Bros.

"THE TURNING OF THE WORM."



Drawn by E. E. Gratacres.

From Godey's Magazine.

"MR. ROMAINE SHUT HIMSELF UP IN HIS LIBRARY."

be pointed out that these alone, during the months of September, October, and November, used some four hundred and fifty drawings, not including initial letters, tail-pieces, and maps, a group of which, in themselves, form no inconsiderable item, and would probably swell the total number of drawings by nearly one hundred. These drawings required the skill and labor of over sixty different artists for their production.

When one remembers that in addition to the four maga-

Not these only, but from time to time there appear articles illustrated from photographs of some surpassing intrinsic interest. To such attention will be directed, and the policies of the different periodicals will be as much as possible reflected in an attempt to make a trustworthy record of the life and progress, or retrogression, of illustrative art.

As the object is more especially to show the work of the illustrators, for the purposes of comparison new plates have been made directly from the drawings furnished, so that, as far as possible, all may appear from the same level of reproduction.

The four leading illustrated magazines of the country are undoubtedly The Century, Harper's, Scribner's, and The Cosmopolitan, and by way of statistics, which are always useful and interesting, it may



Drawn by E. E. Gratacres.

From Godey's Magazine.

"TWO VERY ELEGANT GIRLS LOOKED DIRECTLY ACROSS HER."

zines named there are such monthlies as The New England, Munsey's, Godey's, Outing, Demorest's, Frank Leslie's, Arthur's Home, The Ladies' Home Journal, Wide Awake, St. Nicholas, etc., etc., each one in its degree demanding drawings, and then turns and contemplates the weekly press—Harper's Weekly and Bazar, Harper's Young People, Life, The Youth's Companion, Puck, Judge, Truth, Once A Week, The New York Ledger, The Illustrated American, etc., etc., etc., some idea may be gathered of the vast amount of work the artists



Drawn by F. G. Attwood.  
From *The Cosmopolitan*.

"A SOUTHERN SCHOOL-BOY."

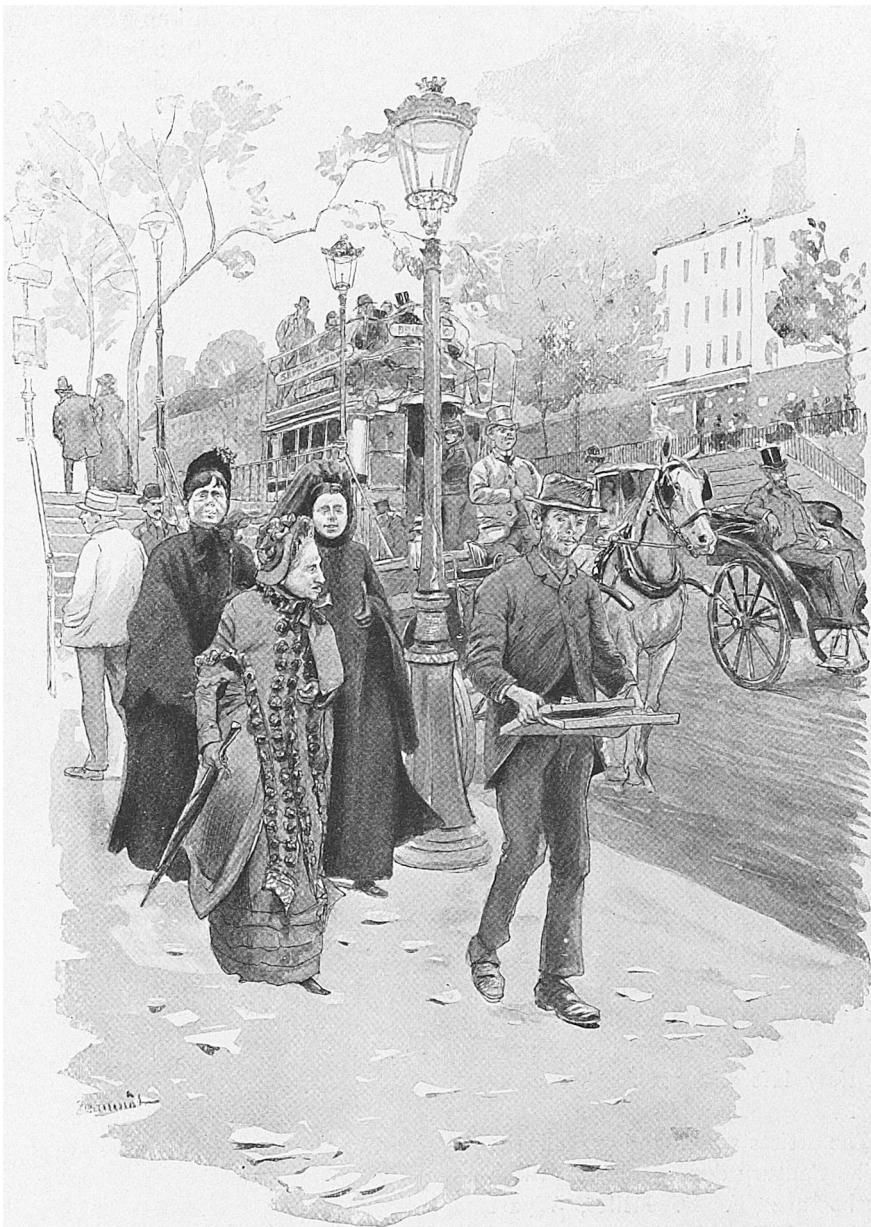
and illustrators of New York turn out for the press. And yet the tale is not half told. Surely if Tom Hood could but rewrite his verses on the Kangaroo family's discussion on the training of its youngest member, the decision would not have been, "Let's make the imp a short-hand writer," but rather, let's have him taught to draw and make an illustrator of him.

As was to be expected, perhaps, from its brilliant record and long establishment in public favor, wood-engravings predominate in *The Century*, and are highest in proportion next in Harper's, though *St. Nicholas* has a very large share of them, and contains an even greater proportion of engraving to half-tone than the parent *Century*.

The frontispieces of these four magazines, Harper's, *The Century*, Scribner's, and *The Cosmopolitan*, for the period



Drawn by Alice Barber Stevens.  
From *Frank Leslie's Weekly*.  
"AT THE DOOR OF THE PEW."



Drawn by G. Jeanniot.

Copyright, 1892, Charles Scribner's Sons.

"BOULEVARD ST. MARTIN, PARIS."

under consideration, the months of September, October, and November, 1892, afford characteristic contrasts. The *Century* used highly finished engravings of portraits in all three numbers. *Harper's* used only one engraving, did not use a portrait at all, but did use three drawings by three of New York's best-known illustrators—R. F. Zogbaum, A. B. Frost, A. E. Sterner. *Scribner's* used two engravings, one of which was a portrait, the other a reproduction of a foreign artist, and one drawing



Drawn by W. T. Smedley.

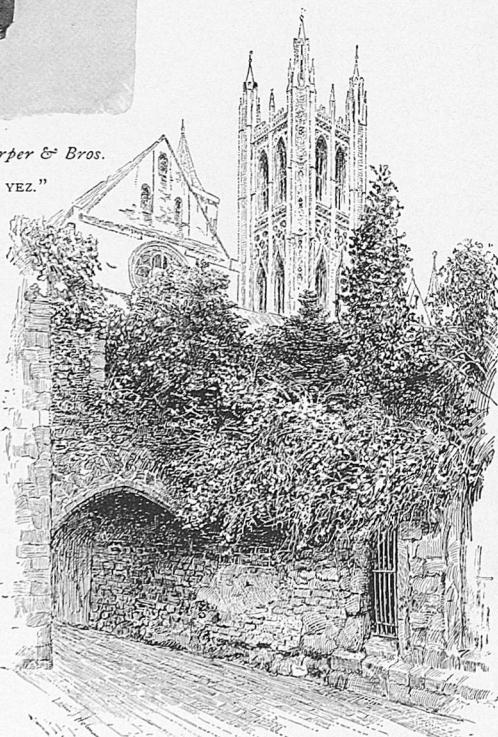
From *Harper's Magazine*. Copyright, 1892, *Harper & Bros.*

"IT'S FOIVE DOLLARS OI'M AFTHER CHARGIN' YEZ."

ous works that have appeared, but rather to introduce the subject, and familiarize the reader with the men who are doing this work, without criticism. So the frontispieces may be safely left without further comment.

The artists who stand preëminent in *The Century* during the last three months are F. D. Millet, Wyatt Eaton, and Wm. M. Chase, the three chosen for *The Century American Artist Series*, the selection of the pictures for reproduction being particularly felicitous. The picture by Mr. Eaton is a portrait of T. Cole, whose name is famous throughout the world as the first of wood-engravers, and which very fitly appears in the

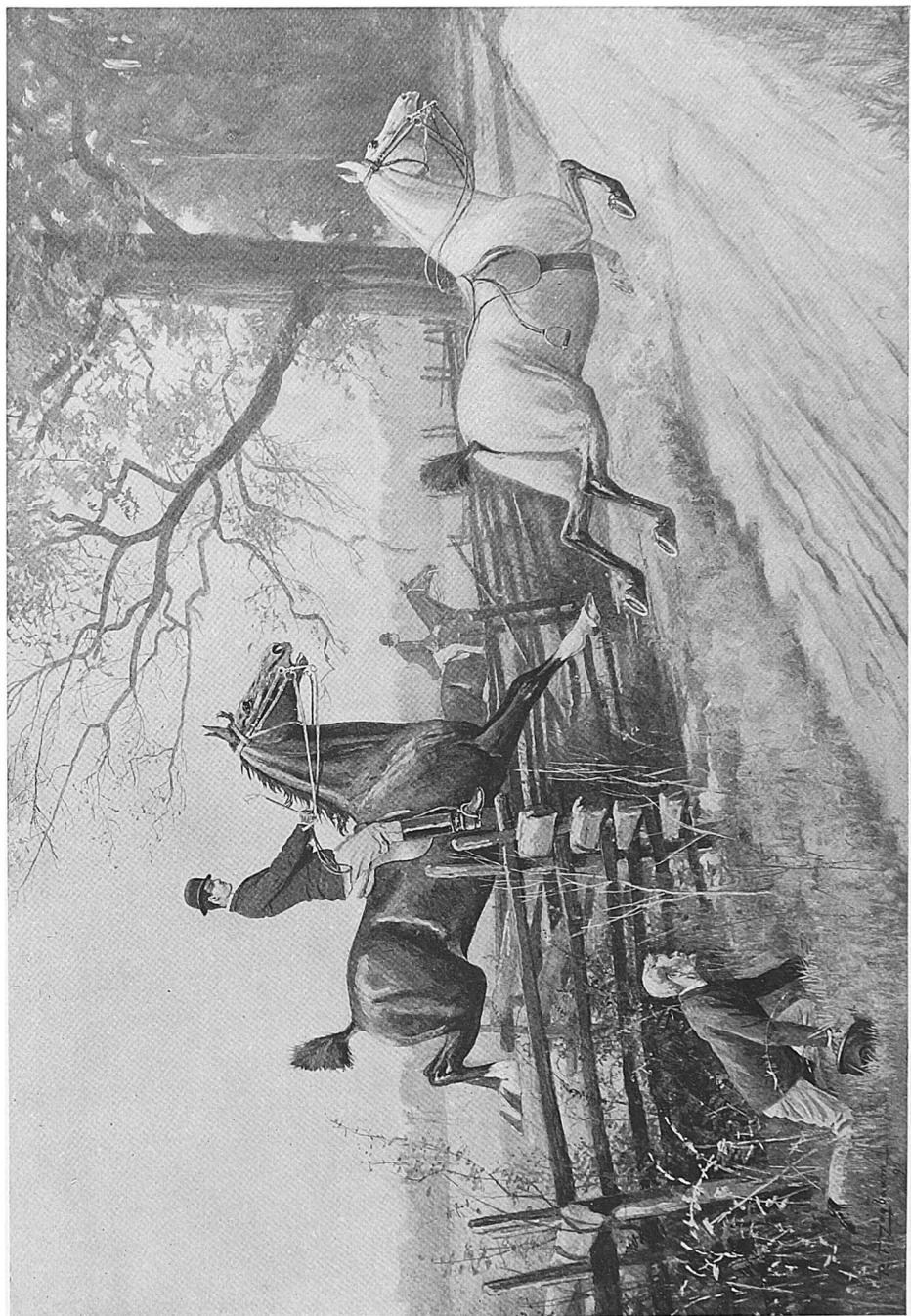
by a well-known New Yorker, W. T. Smedley, reproduced directly by the half-tone process. The *Cosmopolitan* used one engraving, an unwonted circumstance for it, and two half-tones—a portrait and a drawing by H. S. Mowbray, also a widely-known New York artist. Thus the frontispieces of the quarter stand, five portraits—Dvórák, Columbus, Francis Parkman, Victor Hugo, Gladstone—one reproduction of a Russian picture, and these American artists represented, Smedley, Zogbaum, Frost, Sterner, and Mowbray. It is not our purpose in this number to enter into any criticism of the vari-



Drawn by Louis A. Holman.

From *The New England Magazine*.

"CANTERBURY CATHEDRAL FROM THE BACK WALK."



Drawn by R. F. Zogbaum.

From *Harper's Weekly*. Copyright, 1892, Harper & Bros.

"FROM POINT TO POINT—A CROSS COUNTRY STEEPLE-CHASE IN THE GENESSEE VALLEY."

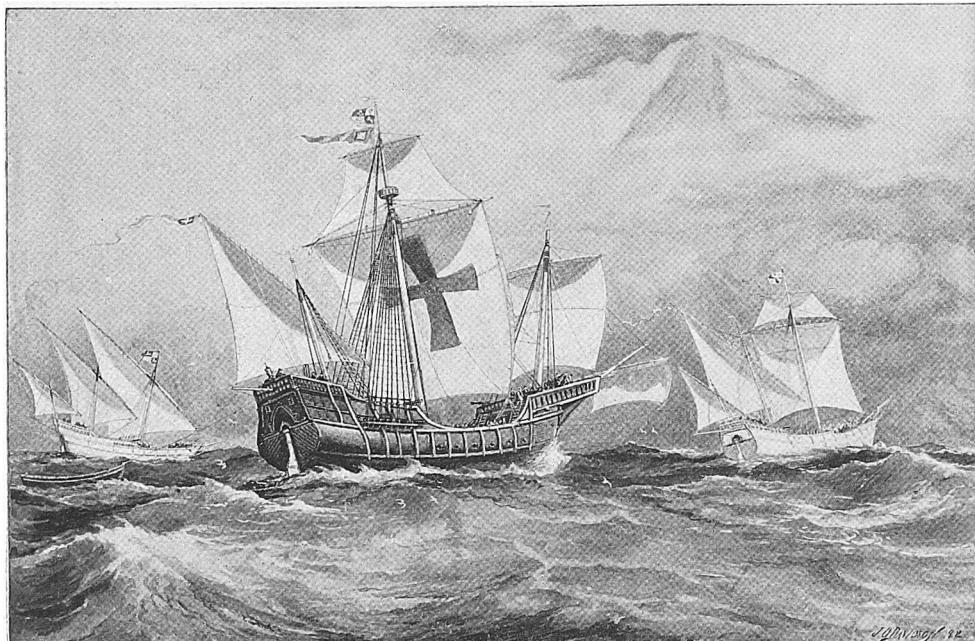
same number with the last of the Italian Master Series that have done so much for Mr. Cole's reputation.

Among those whose work appears in *The Century* are Joseph Pennell, W. Taber, Harry Fenn, E. W. Kemble, S. W. Edwards, A. F. Jaccaci, C. D. Gibson (who seems to have made a great hit with his pictures for "Sweet Bells out of Tune," enjoying the distinction of having "everybody" talking about them), H. D. Nichols, and Malcolm and J. A. Fraser. It is impossible to single out the work of any one of these men as being superior or better than the rest. Each one has a style of his own, that has become a copy for hundreds of others, and each one is recognized as being among the first among illustrators; and yet none of them attains to the dignity of having no discoverable style, though perhaps Joseph Pennell at times approaches this.

Other names appear on *The Century's* roll: Ilya Repin, Vierge, R. de los Rios, Claude Monet, Leon y Escosura, Kappes, that show how far and wide the managers have sought, that they might present to their readers the best—the very best—obtainable.

Among other artists who are represented are F. C. Jones, W. G. Fitler, A. Brennan, A. R. Ross, Alexander Sandier, F. Leo Hunter, N. J. Tharpe, H. G. Ripley, Theo. Robinson, De Cost-Smith, L. Rasmussen. A. J. Goodman reappears before the public with a couple of sketches of Massenet, reminding us vividly of his previous work on *The Illustrated American*, though the reproduction seems to be lacking. These names, with that of Mary Hallock Foote, who has illustrated, and uncommonly well too, her own story of "The Chosen Valley," complete the list of the artists employed to illustrate *The Century* for the past quarter.

The most striking feature of the illustrations in *Harper's* have been the photo-



Drawn by J. O. Davidson.

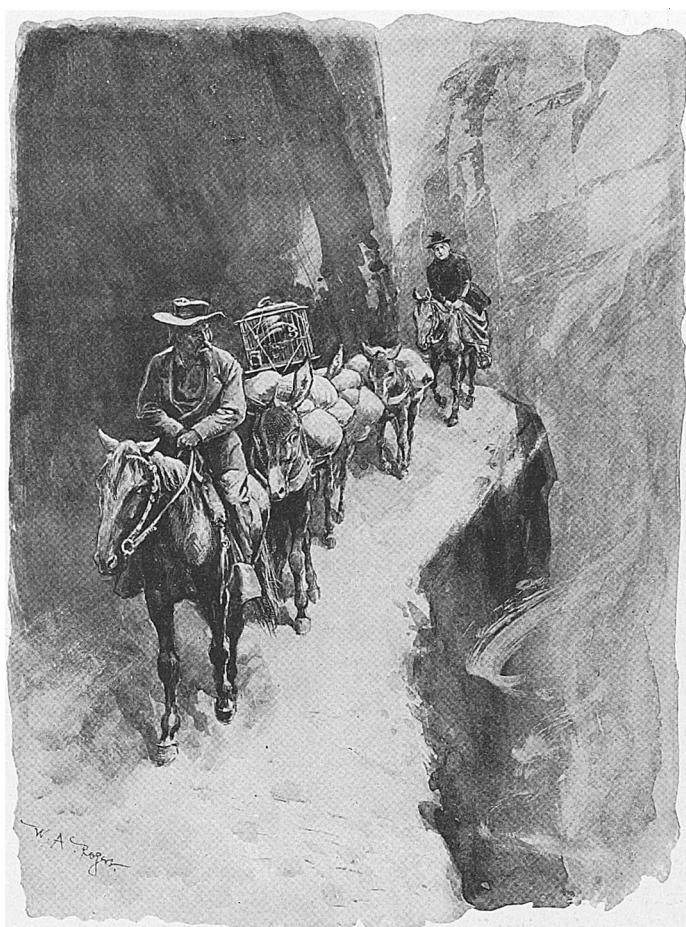
From *Harper's Young People*. Copyright, 1892, Harper & Bros.

"THE FLEET OF COLUMBUS."

graphs of Mr. Hutton's collection of death masks. A grawsome subject, but one of very startling interest, revealing, as Mr. Hutton points out, many great men "off their guard." The contrast between the faces of Napoleon and Lincoln is a lesson in democracy never to be forgotten. The artists appearing in Harper's are a different group from those of the Century. Here we meet with Reinhart, Frost, Smedley, Pyle, Sterner, Small, and many others whose names as illustrators are famous. But if asked to pick out the pictures that pleased us most in the last three Harper's we should point unhesitatingly to the pictures by Lepère, of "Paris along the Seine," and

"Along the Parisian Boulevards." Perhaps the great charm of these pictures is, that though wood-cuts, the artist was his own engraver, and consequently we have the style and manner of the sketches thoroughly preserved, and the intention of the artist carried out as far as such a consummation is possible in an engraving.

An advantage that is rarely seen in engravings is this one of preserving the actual drawing, and consequently leaving nothing between the reader and the artist's inmost soul but the stupidity of the one and the inefficiency of the other. But that it is an overwhelming advantage to half-tones not to have to trust to the ingenuity and feeling of another artist to get interpreted to the public is becoming very apparent to the illustrators of to-day. And as very few artists indeed can be interpreted by a Cole, it would seem that the relegation of engraving to portrait work, and the reproducing of photographs of a certain class, is only a matter of time. However, comparisons are odious, and as we are not criticising, we need not make any.



Drawn by W. A. Rogers.

From Harper's Weekly. Copyright, 1892, Harper & Bros.

"HANK'S WOMAN."



Drawn by Wilson De Meza.  
From *The Cosmopolitan*.

"CAN'T YOU REALLY GUESS WHY I FOLLOWED YOU OUT  
HERE?"

able articles of the month is that on A. B. Frost, by Mr. Bunner, with a large number of illustrations of Mr. Frost's work, and a portrait of him by J. W. Alexander.

Before leaving The Century and Harper's, mention must be made of an advertisement that appeared in the November numbers of both of them, with two illustrations, one by Wilson de Meza, and the other by F. O. Small. These two drawings and the make-up of the advertisement are so very attractive as to accomplish the evident object of deceiving the casual reader into believing them an integral part of the magazine. Indeed, many readers the reverse of casual we know to have been so deceived.

A different group of artists, again, present themselves in the pages of Scribner's, to those whose work is to be seen in the contemporary Century and Harper's. Victor Pérard, Irving R. Wiles, Carleton T. Chapman, E. E. Thompson, and O. H. Bacher, are new but familiar names; while of those we have already mentioned, Smedley and Frost are the only ones represented. Alexander Zezzos, who illustrates the "Grand Canal," and is

To return to the subject of the *personnel* of the artists. Harper's affords a very delightful study in the series of illustrations that it furnishes every month at the end of the book, beginning always with one of Du Maurier's well-known drawings. During the past months, drawings by Frost, Sterner, F. O. Small, and W. H. Hyde have been rendered by a photo-etching process, all of them in illustration of, or with a joke attached. Surely nowhere else so much as in contemporary American joke illustration has realism wrought so much, and yet stopped so short of doing all that it should. Some day a Howells will arise among the illustrators, and there will be a great disturbance.

C. D. Gibson has work in the November Harper's, and, so far as we can find, he is the only artist who has work in both The Century and Harper's during the time under consideration.

Otto Toaspern has a couple of very engaging decorative drawings, enclosing poems. And one of the noticing



Drawn by G. E. Burr.  
From *The Cosmopolitan*.

"AN OLD CABIN."



Drawn by Dan Beard.  
From *The Cosmopolitan*.  
"PUSS IN BOOTS."

paintings here, which are mainly done in half-tones, with the engravings in *The Century* also reproducing celebrated pictures, and also compare the two styles of reproduction side by side with the same article in the November *Scribner's*.

The *Cosmopolitan* illustrations seem to be based on a totally different idea from those of the preceding magazines. In the first place, as we said, engraving is scarcely to be found in its pages. And while the work of artists is used, and used largely, the main bulk of the illustration is culled from photographs, directly reproduced, and the number of illustrations is considerably

represented through engravings, and Repin, who shares the same fate, are the foreign contingent.

A noticeable increase in the number of half tones used is perceptible in *Scribner's*. While out of one hundred and thirty-five illustrations used in these three months, eighty-six of them are half-tone plates, as against thirty-two engravings in *Scribner's*; the proportion in *Harper's* is one hundred and four half-tones to seventy-seven engravings; and in *The Century*, thirty-nine half-tones to sixty-four engravings. In *The Cosmopolitan*, engravings are practically banished entirely in favor of the half-tone.

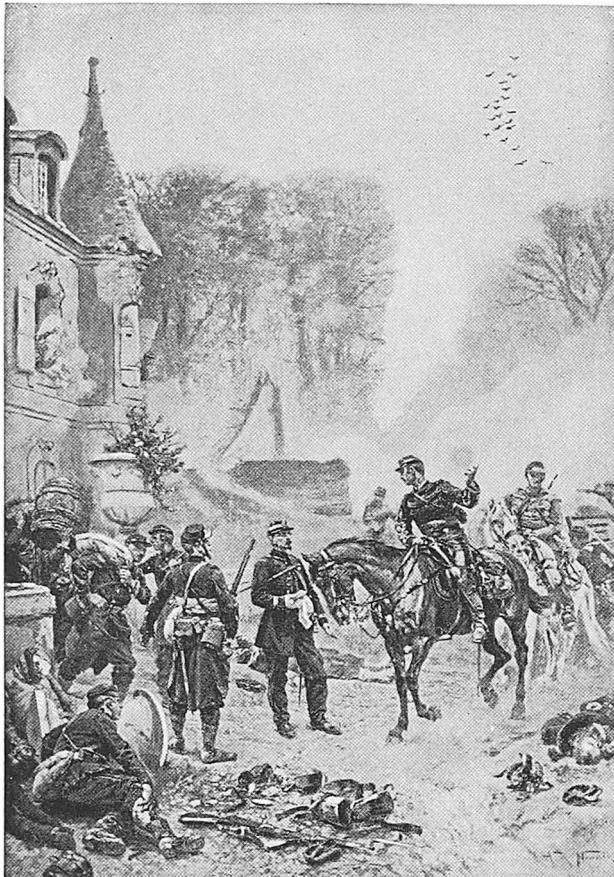
The series most noteworthy in *Scribner's* is that of the pictures illustrating French art. And it may prove interesting to our readers to compare the reproductions of the famous



Drawn by Fred. Morgan.

From *Once A Week*.

"TEMPORARY COLUMBUS ARCH, CENTRAL PARK PLAZA."



*Painting by Alphonse de Neuville. From Munsey's Magazine.*

*"THE DEFENCE OF A CHATEAU."*

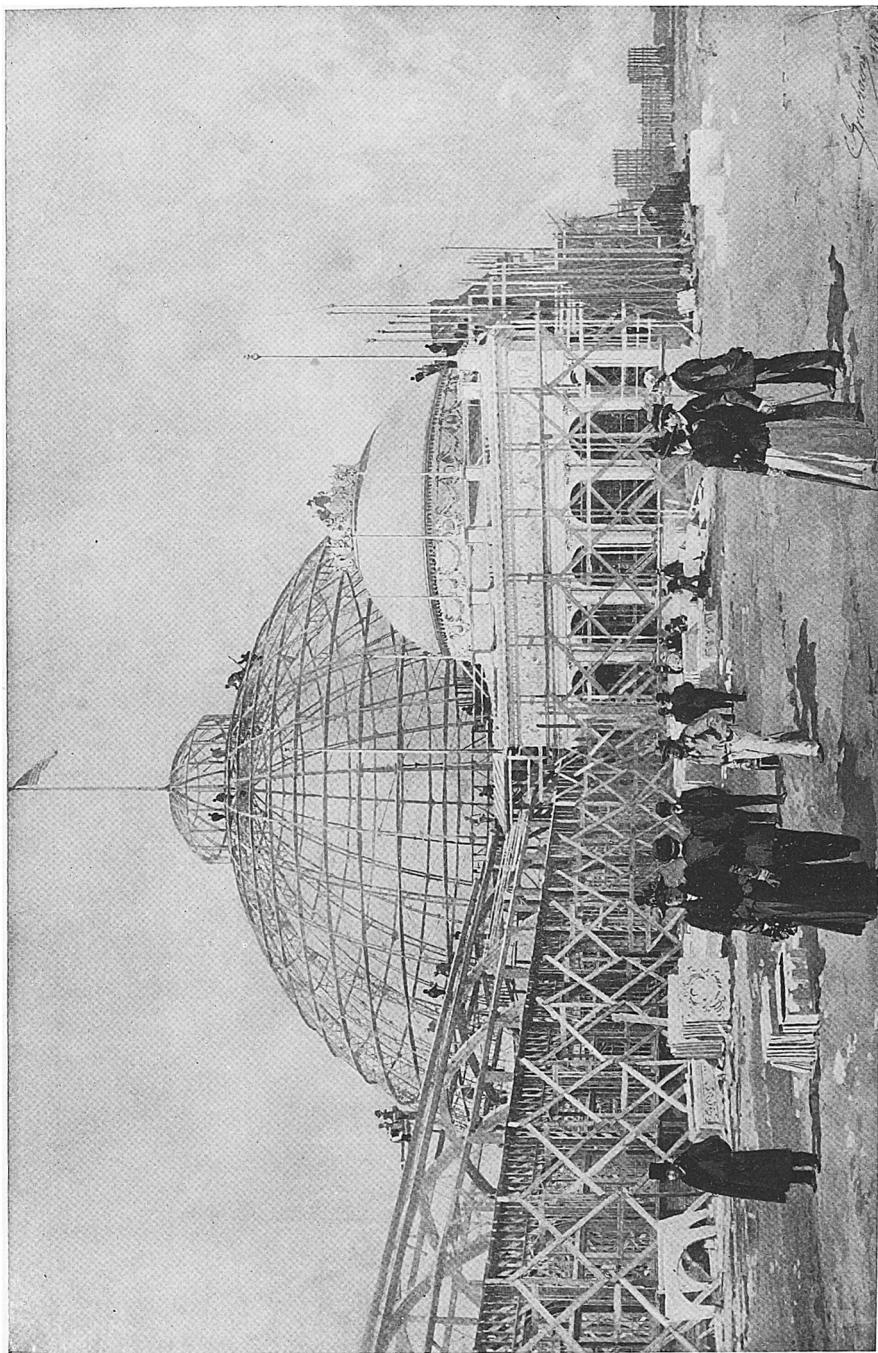
From these four magazines we pass on to consider in brief review a number which do not make the same effort to present to their readers drawings from the hands of well-known men, or do not find the need of resorting so much to the direct employment of artists, but rely rather on photography to supply their main wants.

Of those that we have reference to now, two are new contestants for patronage, and one only is of long establishment. The New England Magazine, which is rapidly becoming a familiar object on the Atlantic seaboard, is a well-illustrated periodical, its chief feature being the display of photographs, with which its opening articles are embellished. The most interesting of its contents during the past three months was the article, with its illustrations, pertaining to Whittier, and the portrait of the poet that appeared as its November frontispiece. The artists employed to make the drawings for this magazine are not familiar to the New York magazines, as was to be expected. Lamont Brown, who is better known as an engraver than an artist, Louis A. Holman, George H. Hatfield, H. Martin Beal, C. F. Wing, and Clifton Johnson are the men who did the work.

Munsey's Magazine contains very few drawings, the few that are used being strictly subordinate to the text, and not put forward prominently for their artistic

greater in proportion to its size than in the other magazines.

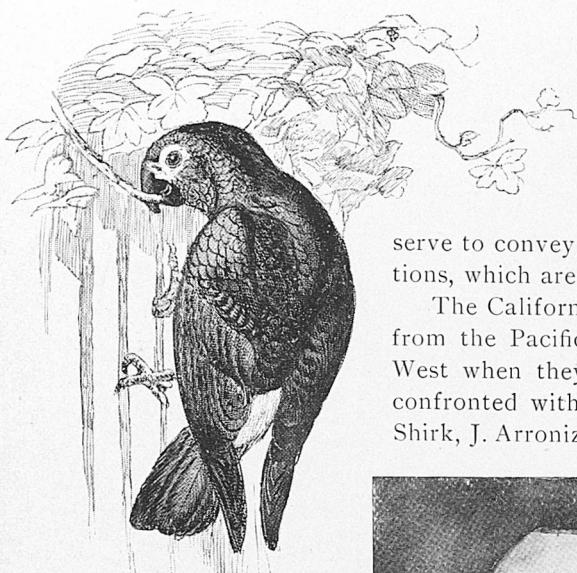
Here, again, we meet with another number of artists whose names do not appear in any of its contemporaries during the months under discussion. H. Siddons Mowbray, F. G. Attwood, Charles Howard Johnson, Gilbert Gaul, A. B. Wenzell, Dan Beard, Walter H. Goater, Alice Barber Stephens, G. E. Burr, and K. H. Greatorex of Paris, and Walter Crane the Englishman, are all new names to these pages. Among those whose work we have already mentioned as occurring in the other magazines, who also grace the pages of The Cosmopolitan, are R. F. Zogbaum, Wilson de Meza, and Harry Fenn. And let us remark in passing, that Mrs. Stephens and K. H. Greatorex are the first women whose names we have mentioned as illustrators.



*From Harper's Weekly. Copyright, 1892, Harper & Bros.*

**"COLUMBIAN EXPOSITION, CHICAGO—PLACING EXTERIOR DECORATIONS ON THE HORTICULTURAL BUILDING."**

*Drawn by Charles Graham.*



Drawn by J. Carter Beard.  
From Demorest's Monthly.

"WHERE IT WOULD CLIMB SLOWLY  
UP TO SOME TREE."

W. F. Fenn are names both new and unfamiliar in the Eastern illustrating world. Very interesting and promising is some of the work turned out. But The Californian relies for its attractiveness less on the artistic efforts of the Coast people with pen and pencil than on the infinite picturesqueness to be shown with the camera.

Among those magazines that come forward each recurring month with a wealth of photographs to aid and abet weary mortals to beguile the tedious hours, and enable them to absorb information as a pleasing process, must be mentioned

merits. "Famous Artists and their Work" (a series, with the French war painter De Neuville as one of the subjects), "Types of Beauty," "Some Stage Favorites," "Picturesque Buffalo," are the titles of some of the leading illustrated articles, which will serve to convey an idea of the character of the illustrations, which are extremely well rendered in half-tone.

The Californian comes to us, as its name indicates, from the Pacific Coast, to show what can be done out West when they put themselves to it. Again we are confronted with an entirely new set of artists. H. H. Shirk, J. Arroniz, Dahlgren Denslow, Brewer, Harris, and



Drawn by Albert E. Sterner.  
Frontispiece from Harper's Magazine. Copyright, 1892, Harper & Bros.

"FORGIVE ME, MY OWN, MY MARIETTE!"



Drawn by Charles Mente.

From *Harper's Weekly*. Copyright, 1892, Harper & Bros.

"THE PYROTECHNIC DISPLAY ON THE BROOKLYN BRIDGE AT THE COLUMBIAN CELEBRATION, 1892."

Demorest's Family Magazine. Here we enter new ground. For Demorest's is chiefly for the ladies of the family, and fills its latter end with needlework and fashions; the which, being charitably disposed both to our male readers and ourselves, we will skip. The photographs, however, are interesting and well worth seeing; the drawings, though all told are numerous, are mostly diagrammatic, and only a few of any interest to us. Walter H. Goater, W. W. Wallace, and W. P. Hooper are illustrators who meet us here.



Drawn by H. Martin Beal

From *The New England Magazine*.

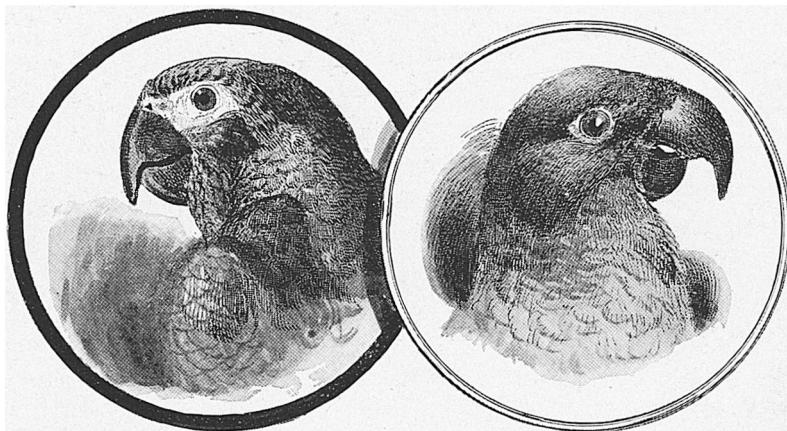
"MILAN CATHEDRAL."

Another magazine that is designed chiefly for the ladies, is Godey's; though Godey's, too, casts an anchor to the windward, so to speak, in putting a story in its front pages, as likely to interest more sexes than are the fashion plates at the back. There have been but two issues of the new Godey's Magazine to date, and

the stories were illustrated by Wenzell, whom we have met before, and Eleanor Greatorex.

The two papers last spoken of—Godey's and Demorest's—both contain features that we have not seen heretofore, in their colored illustrations. Here, for the first time, is an attempt to represent colors as we see them.

Unfortunately color printing is in a very parlous condition just at present. The best that can be said of it is that it has a brilliant prospect, which is literally true, and figuratively so also, as there is so much room for improvement. In Godey's the color prints will doubtless save themselves from condemnation in the eyes of many by the captions underneath them, alleging that they represent the leaders of fashion in the great metropolis. Frank Leslie's, which is a fully illustrated magazine of great variety of contents and illustration, also employs numerous colored illustrations interleaved through the advertising pages. These are mostly of foreign



*Drawn by J. Carter Beard.*

*From Demorest's Monthly.*

**"POLLY AND POKER."**

make, and it is pleasing to note that they are just as ineffectual as the home-made article.

The remaining illustrated monthlies, with three exceptions, need but little reference to. Arthur's Home Magazine, which hails from Philadelphia, does most of its illustration by reproducing photographs. Sunshine and The Magazine of Art are illustrated with the expensive photogravures and etchings, chiefly reproducing works of art by famous painters. Outing is slightly illustrated. The University Magazine and The Magazine of American History use a few portraits and photographs. There remain The Ladies' Home Journal, Wide Awake, and St. Nicholas. Of the first of these we shall say but little. Frank O. Small, Alice Barber Stephens, and Wilson de Meza, whose work frequently appears in the New York magazines, and whom we have already had occasion to refer to, are some of the artists employed. Though The Ladies' Home Journal is not profusely illustrated, its enormous circulation makes its work an important one.

St. Nicholas and Wide Awake are both designed to allure the young ones. It speaks volumes for the tendency of the times toward education, that such care and thought should be bestowed on procuring first-rate material for these two magazines.

Naturally, many of the names to be found in the *Century* drawings reappear on the pages of *St. Nicholas*: G. W. Edwards, W. Taber, H. Fenn, E. W. Kemble, V. Pérard, are all to be seen in *St. Nicholas*. In addition to these are a veritable host of others, many of them famous artists: R. B. Birch, W. A. Rogers, Dan Beard, J. Carter Beard, H. A. Ogden, George B. Fox, O. Herford, J. O. Davidson, Meredith Nugent, W. H. Drake, and T. Moran. Among these are some of the best men of their day. Quite a number of women artists appear here: Albertine R. Wheelan, Jessie McDermott, Alice Beard, Elizabeth F. Bonsall, and Laura C. Hills. Does this show that the women artists take more interest in young folks as subjects, or that they do not compete in the more open fields of magazinedom?

The proportion of women artists in *Wide Awake* is also noticeable: May Bartlett, Albertine R. Wheelan, Lilian C. True, Maria L. Kirk, and Katherine Pyle, being among them.

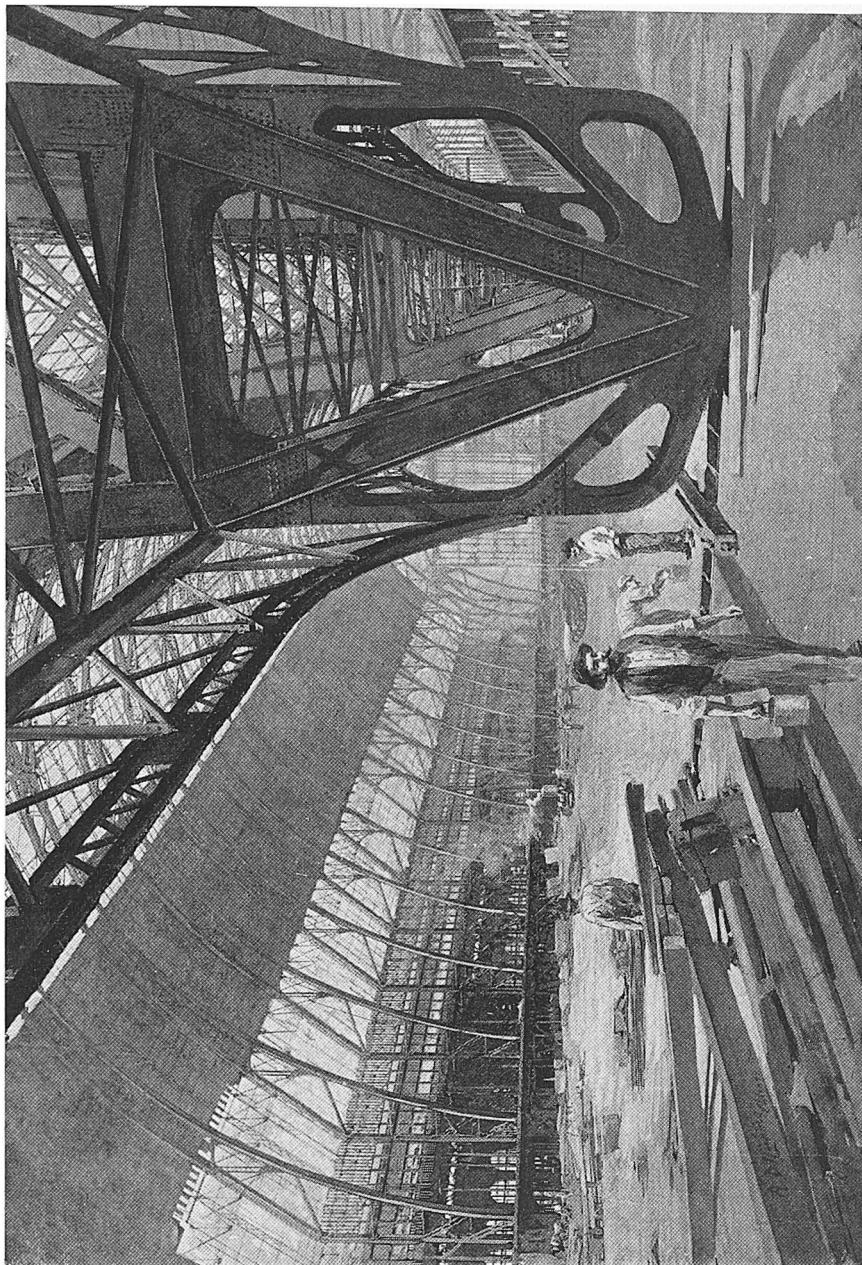
Another point in which these two magazines agree, is the paucity of half-tone plates in their make-up, and the great predominance of pen-and-ink drawings.

Among the *Wide Awake* artists are some whom we have met before in *The New England Magazine*, both having their home in Boston. L. J. Bridgman, C. F. Wing, are such. There are others yet whose names are known, but whose work we have not hitherto run across: Henry Sandham, Max Klepper, Childe Hassam, S. G. W. Benjamin, the ex-Minister to Persia, these, with George, A. S. Cox, Mente, F. M. Gregory, Barnes, Russell, Maynelle, H. R. Richards, and I. T. Williamson, complete the list. The periodicals noticed thus far are monthlies, and from the length of time that elapses between each issue, they can gather together more important, in the sense of being more matured, material than can the weeklies. The great and constant strain of hunting up the matter to fill a weekly is of itself sufficient to insure unevenness in the work procured. In addition to this disadvantage, there is the very serious one of having to print the whole edition in a day or two, a feature of manufacture that compels the printing of a weekly with a large circulation on presses that work more rapidly than can be allowed for the best possible artistic results. This condition is being changed with every succeeding improvement in printing-presses, and will doubtless be more or less entirely overcome in course of time. At present, however, the aim in these papers is to overreach the mechanical difficulties by using material of a coarser fibre, in which minute defects will be overlooked in the general effect, and to avoid, as far as possible, the appearance of inviting the close scrutiny of means as well as ends, which is rather sought than not in the more pretentious monthlies. For this reason, if for no other, the workmanship called for in the illustrated weeklies is open to more competition than that in the magazines. And it is in the weekly press, as a rule, that new



*Drawn by F. V. Du Mond.  
From Harper's Weekly. Copyright, 1892, Harper & Bros.*

*"AN EARTHLY PARAGON."*



Drawn by H. D. Nichols.

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"COLUMBIAN EXPOSITION—INTERIOR OF MANUFACTURES AND LIBERAL ARTS BUILDING, SHOWING BASE OF ONE OF THE GREAT ARCHES."

illustrators gain their first appearance before the public; at the same time the old hands and best men are also to be seen, so that the weekly illustrations are even more important to critics and those interested in the artistic work of the country, than are the more carefully sifted and finished products shown in the magazines.

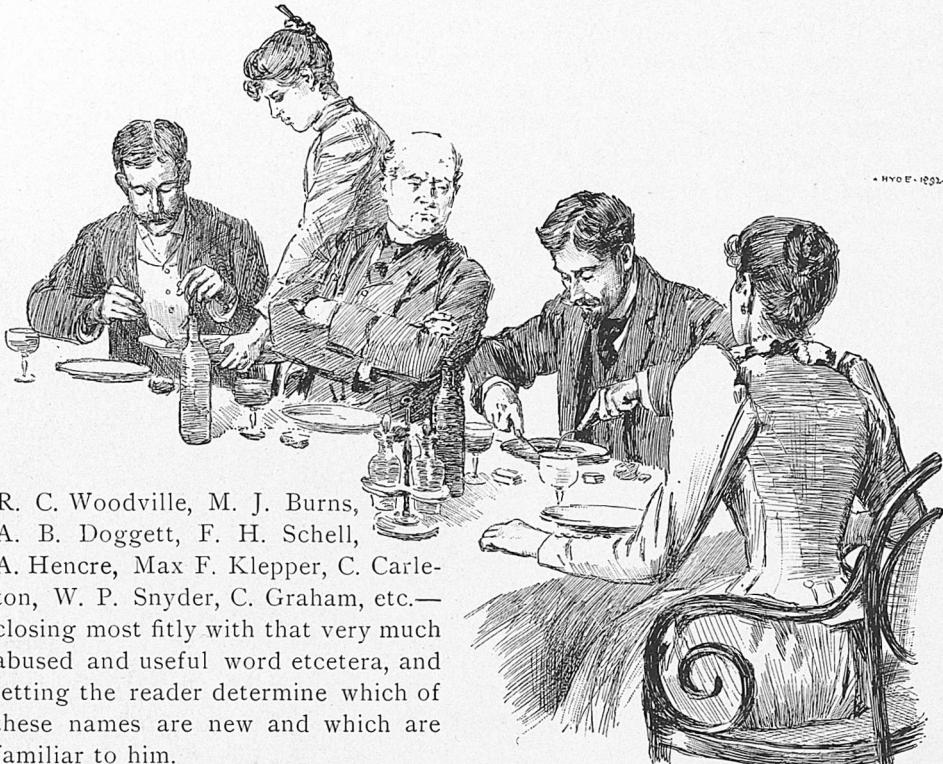
The last monthlies mentioned were devoted to young people, and to avoid any more unnecessary breaks we will continue with the two weeklies that are dedicated to the youthful—Harper's Young People and The Youth's Companion, again throwing New York and Boston together. The latter of these papers requires very little mention. Its illustrations are few and mostly wood-cuts. Harper's Young People, however, is profusely illustrated, though it uses very few, one may almost say no, engravings. Some of the foremost illustrators of the day contribute to its pages. Howard Pyle, E. W. Kemble, J. O. Davidson, W. A. Rogers, Alice Barber Stephens, M. J. Burns, and Dan Beard are names that will be recognized at once. Others there are we have not met with before, E. M. Ashe, Chester Loomis, Valentine Adams, F. C. Gordon, Albert B. Doggett, W. L. Sheppard, Maude Humphreys, C. Carleton, and P. Newell. Yet another and another paper, bearing the imprint of the Harper Brothers, call for consideration—Harper's Weekly and Harper's Bazar. Of the Bazar the chief feature is a full-page engraving, always good, sometimes very fine, of a costume by Worth, with a pleasing and pleased-looking *fin de siècle* young woman inside it, the engraving itself being of French make often. The Weekly is not to be dismissed so summarily and requires a special paragraph.

Here are such men as Frost, Zogbaum, Frederick Remington, Thulstrup—it is curious that neither of the two last-mentioned should have had work in the monthlies during September, October, and November—Nichols, Small, and Pérard. However, the number of artists used is very large, and as we must stop somewhere, we will leave the enumeration after adding a few only to those already mentioned—



Drawn by W. T. Smedley.  
From Harper's Magazine. Copyright, 1892, Harper & Bros.

"POLLY HARRISON."



R. C. Woodville, M. J. Burns, A. B. Doggett, F. H. Schell, A. Hencre, Max F. Klepper, C. Carleton, W. P. Snyder, C. Graham, etc.—closing most fitly with that very much abused and useful word *etcetera*, and letting the reader determine which of these names are new and which are familiar to him.

There are other weeklies covering the same ground as Harper's, *i.e.*, illustrating more especially the men and places brought forward prominently by current events—such as Once A Week and Frank Leslie's—that do excellent work in their way, but which do not present such a wealth of illustrative drawing, and consequently have not great claims on our space just now. The Illustrated American must not be passed over. In the first place, this paper makes a deliberate attempt to present its readers with high-class printing effects, using what is technically termed a coated paper, and we understand the slow press-work necessary to the best of printing. Nor must we omit to mention George Varian's work, which is so steadily called for by The Illustrated American as to be one of its pronounced features.

Puck and Judge are important factors in a peculiar phase of illustrative work. But as the main purpose of their drawings is forcefulness and comicality, caricature is their most prominent characteristic, and while this is useful in its time and place, its relation to Art—with a big A—is remote, and we shall not enter into any analysis of its pages. For similar reasons we avoid many weekly papers "devoted" to sport and the stage. Truth, which has recently been converted into an illustrated paper, presents to its readers highly colored pictures of a peculiar effectiveness. Charles Howard Johnson, W. Granville Smith, and A. Gunn have been the chief contributors to this series, which are caricatures, indeed, but of ideas, not of form.

The most important weekly, from an illustrator's point of view, has purposely

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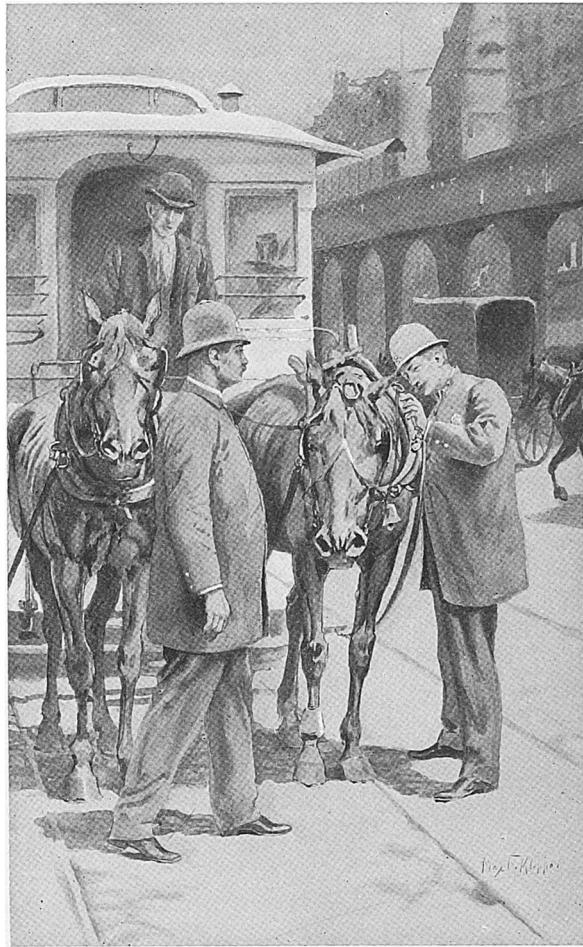
"AT OUR BOARDING-HOUSE.

been left to the last. Life is universally known for the excellence of its pictures, on which it relies for its popularity quite as much, if not more, than on its wit and literary brilliancy.

Perhaps the pages of Life are a better place than any other in which to find out the stuff of which the artists which contribute to it are made of. In the two or three lines of joke accompanying each picture is very rarely more than a bare suggestion of a situation, and the artist is thrown entirely on his own resources. It is a very different matter to fit an illustration to a couple of lines than it is to delineate a situation with a long descriptive story to fix the details. It is comparatively easy to provoke a laugh with extravagances, and it is very easy to be vulgar. But to illustrate a joke, and to be neither extravagant nor vulgar, is an extremely difficult thing to do, and few indeed are they who can do it. This is what one cannot help looking for in Life, and that one is rewarded at times is highly encouraging.

The high aim set before Life's contributors, and the wide scope given them, is a magnificent opportunity for the display of talent, and at the same time the requirements of the paper are such that new and unknown men are welcome whenever any appear with work of merit. In this way Life has often been the first to receive and introduce new aspirants for fame to the public.

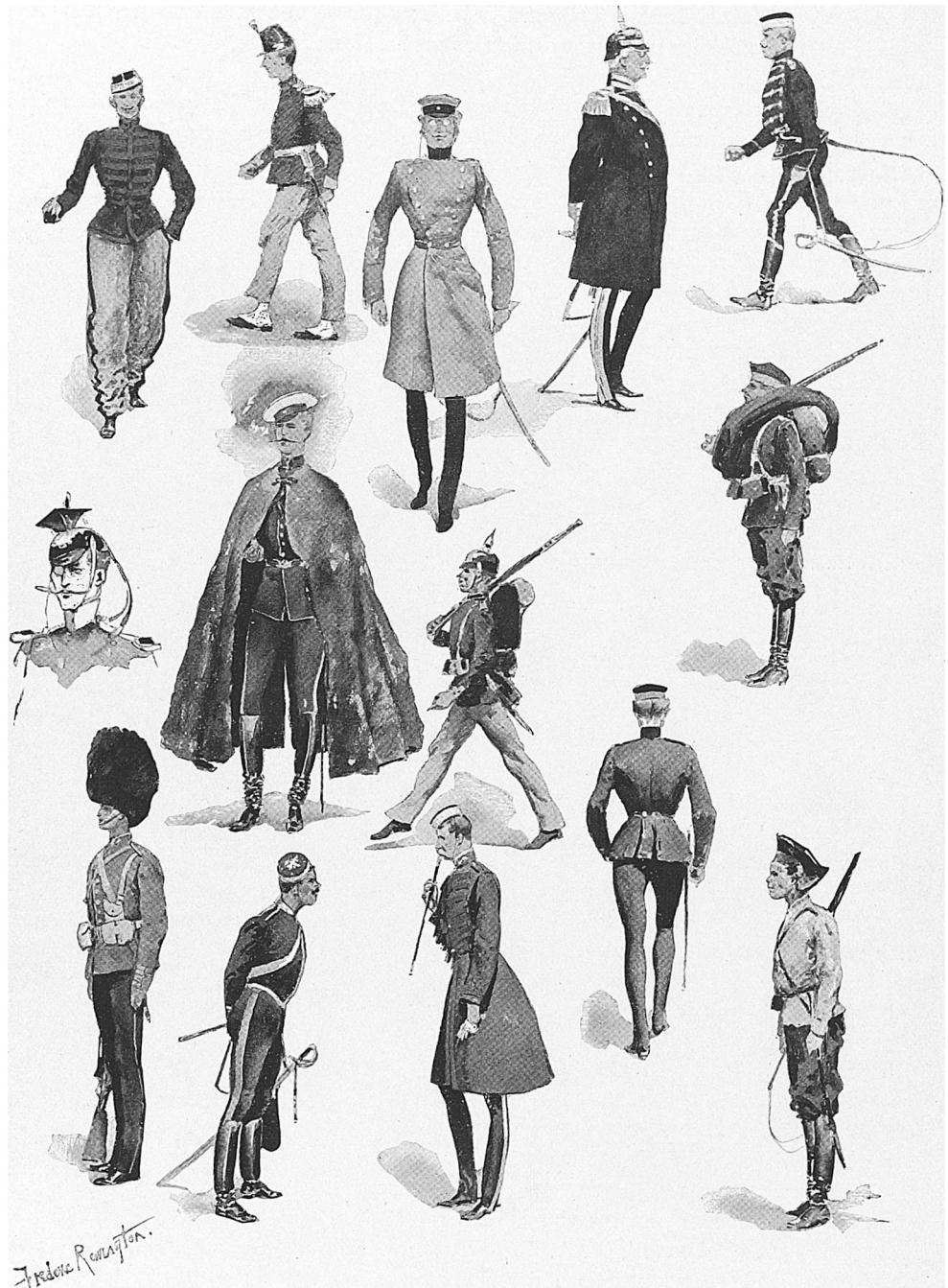
In the past month among the artists appearing in Life are C. D. Gibson, F. G. Attwood, A. B. Wenzell, W. A. Rogers, E. W. Kemble, C. Carleton, Wilson de Meza, and C. H. Johnson, whose drawings have been noticed as occurring elsewhere. Of the other contributors we record, Lee Woodward Zeigler, Charles H. Provost, Van Schaik, W. M. Goodes, F. V. Chapman, G. Bladin, C. A. David, T. S. Sullivan, C. Broughton, W. E. Parker, C. H. Budd, E. H. Blashfield, and the caricaturists Woolf, Chip (F. P. Bellew), and F. M. Howarth.



Drawn by Max F. Klepper.

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"INSPECTION OF OFFICERS OF THE PREVENTION OF CRUELTY TO ANIMALS."



*Frederick Remington.*

Drawn by *Frederick Remington.*

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"SOME IDLE NOTES OF THE MOST NOBLE PROFESSION IN EUROPE."